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The Blues Brothers (film)

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The Blues Brothers is a 1980 American musical Technicolor comedy film directed by John Landis and starring John Belushi and Dan Aykroyd as "Joliet" Jake and Elwood Blues, characters developed from "The Blues Brothers" musical sketch on the NBC variety series *Saturday Night Live*.

It features musical numbers by rhythm and blues (R&B), soul, and blues singers James Brown, Cab Calloway, Aretha Franklin, Ray Charles, and John Lee Hooker. The film is set in and around Chicago, Illinois, and features non-musical supporting performances by John Candy, Carrie Fisher, Charles Napier, and Henry Gibson.

The story is a tale of redemption for paroled convict Jake and his brother Elwood, who take on "a mission from God" to save the Catholic orphanage in which they grew up from foreclosure. To do so, they must reunite their R&B band and organize a performance to earn $5,000 to pay the tax assessor. Along the way, they are targeted by a destructive "mystery woman", Neo-Nazis, and a country and western band—all while being relentlessly pursued by the police.

Universal Studios, which had won the bidding war for the film, was hoping to take advantage of Belushi's popularity in the wake of *Saturday Night Live*, *Animal House*, and the Blues Brothers' musical success; it soon found itself unable to control production costs. The start of principal photography was delayed when Aykroyd, new to film screenwriting, took six months to deliver a long and unconventional script that Landis had to rewrite before production, which began without a final budget. On location in Chicago, Belushi's partying and drug use caused lengthy and costly delays that, along with the destructive car chases depicted onscreen, made the final film one of the most expensive comedies ever produced.

Concerns that the film would fail limited its initial bookings to less than half those a film of its magnitude normally received. Released in the United States on June 20, 1980, it received generally positive reviews. It earned just under $5 million in its opening weekend and went on to gross $115.2 million in theaters worldwide before its release on home video. It has become a cult classic, spawning the sequel, *Blues Brothers 2000*, 18 years later.

The Blues Brothers

Theatrical release poster

Directed by	John Landis
Produced by	Bernie Brillstein George Folsey, Jr. David Sosna Robert K. Weiss
Written by	Dan Aykroyd John Landis
Starring	John Belushi Dan Aykroyd
Music by	Ira Newborn
Cinematography	Stephen M. Katz
Editing by	George Folsey, Jr.
Distributed by	Universal Pictures
Release dates	June 20, 1980
Running time	133 minutes[1]
Country	United States
Language	English
Budget	$30 million[2]
Box office	$115,229,890[3]

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Plot [edit]

Jake Blues is released from prison after serving three years for armed robbery. Jake is picked up by his brother Elwood in the Bluesmobile, a battered former Mount Prospect police cruiser. The brothers visit their childhood home in Calumet City, Illinois, a Roman Catholic orphanage, and learn from Sister Mary Stigmata that it is facing imminent closure unless $5,000 in property taxes are collected; when they offer to produce the money quickly, Sister Mary becomes livid, chasing them from her office as she announces she will not accept stolen money, and they cannot return until they have redeemed themselves. The brothers visit an evangelical church service where Jake has a revelation: they can legitimately raise the funds by reforming their R&B band.

Elwood runs a red light, and is pulled over by two Illinois State Police troopers, who learn of his suspended license. When they attempt to arrest him, he speeds off, escaping through the Dixie Square Mall. As the brothers arrive at the flophouse where Elwood lives, a mystery woman launches a rocket attack, but it leaves them unharmed. The next morning, she detonates a bomb that demolishes the building, which again fails to injure the brothers, but saves them from being arrested. Jake and Elwood begin tracking down members of the band. Trombonist Tom "Bones" Malone and the rhythm section (Hall, Cropper, Dunn, and Dunne) are playing in a Holiday Inn lounge, and are persuaded to rejoin. Trumpeter Alan Rubin, now *maître d'* at the fancy Chez Paul restaurant, is harder to sway, but Jake and Elwood engage in rude behavior and promise to continue until he agrees. On the way to meet saxophonist "Blue Lou" Marini and guitarist Matt "Guitar" Murphy, the brothers drive through a rally of Illinois Nazis, adding another enemy to their growing list. Marini and Murphy are at the soul food restaurant on Maxwell Street which Murphy owns with his wife. Against her advice, the two musicians leave and rejoin the band. The reunited group get instruments and equipment from Ray's Music Exchange (with the owner accepting an IOU).

Jake is unable to book a gig in advance, but the band stumbles into a gig at a country bar. After a rocky start, the band wins over the crowd. At the end of the evening, their bar tab is greater than their pay, and they are confronted by the band that was actually meant to play, the Good Ole Boys. The brothers blackmail their old booking agent Maury Sline into securing a gig for them at the Palace Hotel Ballroom, located north of Chicago. After driving around promoting the concert, the Bluesmobile runs out of gas, making Jake and Elwood late for the show. The ballroom is packed, and the crowd is joined by the Good Ole Boys and scores of police. Jake and Elwood sneak into the venue and perform a set. A record company executive offers them a cash advance on a recording contract, more than enough to pay off the orphanage's taxes and Ray's IOU, and tells the brothers how to slip out unnoticed.

As the brothers escape via a service tunnel, they are confronted by the mystery woman, who is revealed as Jake's former fiancée whom he had ditched at the altar. She fires a rifle at them, but Jake charms her, allowing them to escape. They head back to Chicago with dozens of police cars and the Good Ole Boys in pursuit. Jake and Elwood eventually elude them all, leaving wrecked police cars in their wake. After an escape from the Illinois Nazis, they arrive at the Richard J. Daley Center, where the Bluesmobile falls to pieces. They rush into the Chicago City Hall building, followed by hundreds of police, state troopers, firefighters, and National Guardsmen. Finding the office of the Cook County Assessor, the brothers pay the tax bill. Just as their receipt is stamped, they are arrested by a crowd of officers. Jake, Elwood, and the rest of the band are sent to prison where they play "Jailhouse Rock" for fellow inmates.

Cast [edit]

The Blues Brothers Band

- John Belushi as "Joliet" Jake Blues, lead vocals
- Dan Aykroyd as Elwood Blues, harmonica and lead vocals
- Steve "the Colonel" Cropper, lead guitar, rhythm guitar and vocals
- Donald "Duck" Dunn, bass guitar
- Murphy Dunne ("Murph"), keyboards
- Willie "Too Big" Hall, drums and percussion
- Tom "Bones" Malone, trombone, tenor saxophone, and backing vocals
- "Blue Lou" Marini, alto saxophone and tenor saxophone, and backing vocals
- Matt "Guitar" Murphy, lead guitar
- Cab Calloway as Curtis
- Carrie Fisher as Mystery Woman
- Aretha Franklin as Mrs. Murphy
- Ray Charles as Ray's Music Exchange owner/himself
- James Brown as Reverend Cleophus James
- John Candy as Burton Mercer
- Kathleen Freeman as Sister Mary Stigmata, "the Penguin"
- Henry Gibson as Head Nazi
- Steve Lawrence as Maury Sline
- Twiggy as chic lady
- Frank Oz as corrections officer
- Jeff Morris as Bob
- Charles Napier as Tucker McElroy

- "Mr Fabulous" Alan Rubin, trumpet, percussion and backing vocals
- Steven Williams as Trooper Mount
- Chaka Khan as choir soloist
- John Lee Hooker as musician on Maxwell Street
- John Landis as state trooper
- Stephen Bishop as police officer with broken watch
- Paul Reubens as Chez Paul waiter
- Steven Spielberg as Cook County Assessor's Office clerk
- Pinetop Perkins as Luther Jackson
- Jeff Cahill as orphan

Production [edit]

Origins [edit]

See also: The Blues Brothers

The characters, Jake and Elwood Blues, were created by Belushi and Aykroyd in performances on *Saturday Night Live*. The name "The Blues Brothers" was the idea of Howard Shore. The fictional back story and character sketches of blood brothers Jake and Elwood were developed by Aykroyd in collaboration with Ron Gwynne, who is credited as a story consultant for the film. As related in the liner notes of the band's debut album, *Briefcase Full of Blues*, the brothers grew up in an orphanage, learned the blues from a janitor named Curtis, and sealed their brotherhood by cutting their middle fingers with a steel string said to have come from the guitar of Elmore James.[4]

Belushi had become a star in 1978 as a result of both the Blues Brothers' musical success and his role in *National Lampoon's Animal House*. At one point, he managed the triple feat of being the star of the week's top-grossing film, top-rated television show, and singing on the number-one album within a year. When Aykroyd and Belushi decided they could make a Blues Brothers film, the bidding war was intense. Universal Studios narrowly beat Paramount Pictures for the project. John Landis, who had directed Belushi in *Animal House*, was aboard as director.[5]

However, the project had neither a budget nor a script. On the former issue, Universal head Lew Wasserman thought the film could be made for $12 million; the filmmakers wanted $20 million. It would be impossible to settle on a specific amount without a screenplay to review, and after Mitch Glazer declined to help him, Aykroyd wrote one on his own.[5]

He had never written a screenplay before, he admitted in the 1998 documentary, *Stories Behind the Making of The Blues Brothers*, or even read one, and he was unable to find a writing partner. Consequently, he put together a very descriptive volume that explained the characters' origins and how the band members were recruited. His final draft was 324 pages, which was three times longer than a standard screenplay, written not in a standard screenplay format, but more like free verse.[5] To soften the impact, Aykroyd made a joke of the thick script and had it bound with the cover of the Los Angeles Yellow Pages directory for when he turned it in to producer Robert K. Weiss. Landis was given the task of editing the script into a usable screenplay,[6] which took him about two weeks.[5]

The premise of the underlying plot, that a church-owned orphanage would have to pay a property tax bill, has been questioned—in Illinois, as in much of the rest of the world, property owned by religious groups and other not-for-profit organizations is tax-exempt. However, while the script was being written, a legislative proposal to tax such property was under consideration.[7]

Filming [edit]

Filming began in July 1979, with the film's budget still not settled. For the first month, things ran smoothly on and off the set. When Weiss saw the supposedly final $17.5 million budget, he reportedly joked, "I think we've spent that much already."[5]

In the next month, the production began falling behind schedule. Much of the delay was due to Belushi's partying and carousing. When not on the set, he went out to his familiar Chicago haunts such as Wrigley Field. People often recognized him and slipped him cocaine, a drug he was already using heavily on his own, hoping to use it with him. "Every blue-collar Joe wants his John Belushi story," said Smokey Wendell, who was eventually hired to keep it away from the star. As a result of his late nights and drug and alcohol use, Belushi would often miss unit calls (the beginning of a production day) or go to his trailer after them and sleep, wasting hours of production time. One night, Aykroyd found him crashing on the sofa of a nearby house, where Belushi had already helped himself to food in the refrigerator.[5]

Cocaine was already so prevalent on the set (like many other film productions of that era) that Aykroyd, who used far less than his partner, claims a section of the budget was actually set aside for purchases of the drug during night shooting. The stars had a private bar, the Blues Club, built on the set, for themselves, crew, and friends. Carrie Fisher, Aykroyd's girlfriend at the time, says most of the bar's staff doubled as dealers, procuring any drug patrons desired.[5]

The original budget was quickly surpassed, and back in Los Angeles, Wasserman grew increasingly frustrated. He

was regularly confronting Ned Tanen, the executive in charge of production for Universal, in person over the costs. Sean Daniel, another studio executive, was not reassured when he came to Chicago and saw the production had set up a special facility for the 70 cars used in the chase sequences. Filming there, which was supposed to have concluded in the middle of September, continued into late October.[5]

On the set, Belushi's drug use worsened. Fisher, who herself later struggled with cocaine addiction, says Landis told her to keep Belushi away from the drug. Wendell was hired to clear any from the places Belushi visited off-camera. Nevertheless, at one point, Landis found Belushi with what he described as a "mountain" of cocaine on a table in his trailer, which led to a tearful confrontation in which Belushi admitted his addiction and feared it could eventually kill him.[5]

After Aykroyd and Belushi's wife Judy had a talk with him about his antics, the production returned to Los Angeles. Filming there again ran smoothly, until it came time to shoot the final sequence at the Hollywood Palladium. Just beforehand, Belushi fell off a borrowed skateboard and seriously injured his knee, making it unlikely he could go through with the scene, which required him to sing, dance, and do cartwheels. Wasserman persuaded the city's top orthopedic surgeon to postpone his weekend plans long enough to stop by and sufficiently anesthetize Belushi's knee, and the scene was filmed as intended.[5]

Locations [edit]

Much of the film was shot on location in and around Chicago between July and October 1979, including Wauconda, Illinois, where the car crashes into the side of Route 12.[8] Made with the cooperation of Mayor Jane M. Byrne, it is credited for putting Chicago on the map as a venue for filmmaking.[9] Nearly 200 movies have been filmed in Chicago. "Chicago is one of the stars of the movie. We wrote it as a tribute," Dan Aykroyd told the *Chicago Sun-Times* in an article written to mark the film's 25th-anniversary DVD release.[10]

The Bluesmobile races through the mall while being chased by state troopers.

The first traffic stop was in Park Ridge, Illinois. The shopping mall car chase was filmed in the real, albeit abandoned, Dixie Square Mall, in Harvey, Illinois.[11] The bridge jump was filmed on an actual drawbridge, the 95th Street bridge over the Calumet River, on the southeast side of Chicago. The main entrance to Wrigley Field (and its sign reading "Save lives. Drive safely, prevent fires.") makes a brief appearance when the "Illinois Nazis" visit it after Elwood falsely registers the ballpark's location, 1060 West Addison, as his home address on his driver's license. (Elwood's Illinois driver's license number is an almost-valid encoded number, with Dan Aykroyd's own birth date embedded). Jake's final confrontation with his girlfriend was filmed in a replica of a section of the abandoned Chicago freight tunnel system. The other chase scenes included lower Wacker Drive, Lake Street, and Richard J. Daley Center.[12]

In the final car chase scene, the production actually dropped a Ford Pinto, representing the one driven by the "Illinois Nazis", from a helicopter at an altitude of more than a mile—and had to gain a Special Airworthiness Certificate from the Federal Aviation Administration to do it.[13] The FAA was concerned that the car could prove too aerodynamic in a high-altitude drop, and pose a threat to nearby buildings. The shot leading up to the car drop, where the "Illinois Nazis" drive off a freeway ramp, was shot in Milwaukee, Wisconsin, near the Hoan Bridge on Interstate 794. The Lake Freeway (North) was a planned but not completed six-lane freeway, and I-794 contained an unfinished ramp off which the Nazis drove.[14] Several Milwaukee skyscrapers are visible in the background as the Bluesmobile flips over, notably the U.S. Bank Center.

The "Palace Hotel Ballroom", where the band performs its climactic concert, was at the time of filming a country club, but later became the South Shore Cultural Center, named after the Chicago neighborhood where it is located. The interior concert scenes were filmed in the Hollywood Palladium.[15]

Prop concert poster

The filming in downtown Chicago was conducted on Sundays during the summer of 1979, and much of the downtown was cordoned off from the public. Costs for filming the largest scene in the city's history totaled $3.5 million.[16] Permission was given after Belushi and Aykroyd offered to donate $50,000 to charity after filming.[16] Although the Bluesmobile was allowed to be driven through the Daley Center lobby, special breakaway panes were temporarily substituted for the normal glass in the building.[16][17] The speeding car caused $7,650 in damages to 35 granite paver stones and a bronze air grill in the building.[16] Interior shots of the elevator, staircase, and assessor's office were all recreated in a film set for filming.[16]

Both James Brown and Aretha Franklin sung their songs live on set, as said in DVD commentary, because they both hated to be dubbed. But while Brown sung his song "The Old Landmark" (with choir and Chaka Khan as supporting) straightly, with choreographed scenes added in montage, Aretha had to sing her song "Think" phrase by phrase, because she was part of the choreography.

Bluesmobile [edit]

Main article: Bluesmobile

The film used 13 different cars bought at auction from the California Highway Patrol to depict the Bluesmobile, a retired 1974 Mount Prospect, Illinois Dodge Monaco patrol car. The vehicles were outfitted by the studio to do particular driving chores; some were customized for speed and others for jumps, depending on the scene. For the large car chases, filmmakers purchased 60 police cars at $400 each, and most were destroyed at the completion of the filming.[18] More than 40 stunt drivers were hired, and the crew kept a 24-hour body shop to repair cars.[18]

For the scene when the Blues Brothers finally arrive at the Richard J. Daley Center, a mechanic took several months to rig the car to fall apart.[18] At the time of the film's release, it held the world record for the most cars destroyed in one film until it was surpassed by its own sequel.[18]

Casting [edit]

Soul and R&B stars James Brown, Cab Calloway, Ray Charles, and Aretha Franklin were cast in speaking parts to support musical numbers built around them. This caused friction between Landis and Universal later in the production, as its costs far exceeded the original budget. Since none of them except Charles had had any hits in recent years, the studio wanted the director to replace them with, or add, performances by younger acts such as Rose Royce, whose "Car Wash" had made them disco stars after its use in the 1976 film of that name.[5]

Other notable musicians in the cast include Big Walter Horton, Pinetop Perkins, and John Lee Hooker (who performed "Boom Boom" during the Maxwell Street scene). The members of The Blues Brothers band are notable for their musical accomplishments, as well. Steve Cropper and Donald Dunn are architects of the Stax Records sound (Cropper's guitar can be heard at the start of the Sam & Dave song "Soul Man") and were half of Booker T. & the M.G.'s. Horn players Lou Marini, Tom Malone, and Alan Rubin had all played in Blood, Sweat & Tears and the *Saturday Night Live* band. Drummer Willie Hall had played in The Bar-Kays and backed Isaac Hayes. Matt Murphy is a veteran blues guitarist. As the band developed at *Saturday Night Live*, pianist Paul Shaffer was part of the act and was cast in the film. However, due to contractual obligations with *SNL*, he was unable to participate, so actor-musician Murphy Dunne (whose father, George Dunne, was the Cook County Board President) was hired to take his role.[6]

Carrie Fisher, Kathleen Freeman, Henry Gibson, and John Candy were cast in non-musical supporting roles. The film is also notable for the number of cameo appearances by established celebrities and entertainment-industry figures, including Steve Lawrence as a booking agent, Twiggy as a "chic lady" in a Jaguar convertible whom Elwood propositions at a gas station, Steven Spielberg as the Cook County Assessor's clerk, John Landis as a state trooper in the mall chase, Paul Reubens (before Pee-wee Herman) as a waiter in the Chez Paul, Joe Walsh in a cameo as the first prisoner to jump up on a table in the final scene, and Chaka Khan is the soloist in James Brown's choir. Muppet performer Frank Oz plays a corrections officer, and in the scene where the brothers crash into Toys R Us, a Grover & Kermit the Frog toy can be spotted. The character portrayed by Cab Calloway is named Curtis as an homage to Curtis Salgado, a Portland, Oregon, blues musician who inspired Belushi while he was in Oregon filming *Animal House*.[19]

Over 500 extras were used for the next-to-last scene, the blockade on the building at Daley Center, including 200 National Guardsmen, 100 state and city police officers, and 15 horses.[16][20] Additionally, three Sherman tanks, three helicopters, and three fire engines were used.[16]

Post-production [edit]

Landis's difficulties continued even after principal photography was completed. The first cut of the film lasted two and a half hours, with an intermission. After one early screening, Wasserman demanded it be shortened, and 20 minutes were cut. The film's final budget was $27.5 million ($78.7 million in modern dollars[21]), $10 million over its original budget.[5]

Prospects for a successful release did not look good. Aykroyd and Belushi had left *SNL* at the end of the previous season, reducing their bankability. Belushi's fame had taken a further hit after the commercial and critical failure of *1941* at the end of the year. One day after the editing was done, Wasserman invited Landis up to his office to speak with Ted Mann, head of the Mann Theatres chain, which dominated film exhibition in the Western United States. He told Landis that he would not book the film at any theaters in predominately white neighborhoods, such as Westwood. Not only did Mann not want black patrons going there to see the film,[*citation needed*] he surmised that white viewers were unlikely to see a film featuring older black musical stars. Ultimately *The Blues Brothers* got less than half the bookings nationwide for its initial release than a typical big-budget studio film of the era, which did not bode well for its success at the box office.[5]

Reception [edit]

Box office [edit]

The Blues Brothers opened on June 20, 1980, with a release in 594 theaters. It took in $4,858,152, ranking second

for that week (after *The Empire Strikes Back*) and 10th for the entire year. Over the years, it has retained a following through television and home video. The film in total grossed $57,229,890 domestically and $58,000,000 in foreign box offices for a total of $115,229,890.[3] By genre, it is the ninth-highest grossing musical and the tenth-highest earner among comedy road movies. It ranks second, between *Wayne's World* and *Wayne's World 2* (which, coincidentally, also take place in the greater Chicago metropolitan area, in nearby Aurora, Illinois), among films adapted from *Saturday Night Live* sketches.[3] Director Landis claimed *The Blues Brothers* was also the first American film to gross more money overseas than it did in the United States.[10]

Critical reception [edit]

Review aggregation website Rotten Tomatoes gives the film a score of 87% based on reviews from 52 critics.[22] It won the Golden Reel Award for Best Sound Editing and Sound Effects,[23] is 14th on *Total Film* magazine's "List of the 50 Greatest Comedy Films of All Time"[24] and is number 69 on Bravo's "100 Funniest Movies".[25]

The Blues Brothers has been criticized for its simplistic plot and being overly reliant on car chases. Among the reviewers at the time of the film's release who held that opinion was Roger Ebert of the *Chicago Sun-Times*, but Ebert also praised it for its energetic musical numbers and said the car chases were "incredible" if so over-the-top that they finally became numbing.[26] In his review for *The Washington Post*, Gary Arnold criticized Landis engorging "the frail plot of *The Blues Brothers* with car chases and crack-ups, filmed with such avid, humorless starkness on the streets of Chicago that comic sensations are virtually obliterated".[27] *Time* magazine's Richard Corliss wrote, "*The Blues Brothers* is a demolition symphony that works with the cold efficiency of a Moog synthesizer gone sadistic".[28]

Janet Maslin of *The New York Times* criticized the film for shortchanging viewers on more details about Jake and Elwood's affinity for African-American culture. She also took director Landis to task for "distracting editing", mentioning the Soul Food diner scene in which saxophonist Lou Marini's head is out of shot as he dances on the counter.[29] In the documentary, *Stories Behind the Making of The Blues Brothers*, Landis acknowledges the criticism, and Marini recalls the dismay he felt at seeing the completed film.

On the 30th anniversary, *L'Osservatore Romano*,[30] the daily newspaper of Vatican City State, wrote that the film is filled with positive symbolism and moral references that can be related to Catholicism. They went further, stating, *The Blues Brothers* "is a memorable film, and, judging by the facts, a Catholic one."[31]

Cult-film status [edit]

The Blues Brothers has become a staple of late-night cinema, even slowly morphing into an audience-participation show in its regular screenings at the Valhalla Cinema, in Melbourne, Australia.[32] John Landis acknowledged the support of the cinema and the fans by a phone call he made to the cinema at the 10th-anniversary screening, and later invited regular attendees to make cameo appearances in *Blues Brothers 2000*. The fans act as the members of the crowd during the performance of "Ghost Riders in the Sky".[33]

In August 2005, a 25th-anniversary celebration for *The Blues Brothers* was held at Grauman's Chinese Theatre in Los Angeles.[34] Attendees included Landis, former Universal Studios executive Thom Mount, film editor George Folsey, Jr., and cast members James Brown, Henry Gibson, Charles Napier, Steve Cropper, and Stephen Bishop. It featured a press conference, a panel discussion where Dan Aykroyd joined by satellite, and a screening of the original theatrical version of the film. The panel discussion was broadcast direct to many other cinemas around the country.

The popularity of the film has also spread overseas. The film was an inspiration for Japanese companies Studio Hibari and Aniplex, which led to the creation of the manga and anime franchise Nerima Daikon Brothers, which contain heavy references to the film.

American Film Institute [edit]

- AFI's 100 Years...100 Laughs - Nominated[35]
- AFI's 100 Years...100 Songs:
  - Think - Nominated[36]
- AFI's 100 Years...100 Movie Quotes:
  - "We're on a mission from God." - Nominated[37]

Release [edit]

Home media [edit]

When the film was first screened for a preview audience, a producer demanded that director Landis cut 25 minutes from the film.[38] After trimming 15 minutes, it was released in theaters at 133 minutes. The film's original length was restored to 148 minutes for the "Collector's Edition" DVD and a Special Edition VHS release in 1998. The 25th-anniversary DVD release in 2005 included both the theatrical cut and the extended version.

The film was released on Blu-ray on July 26, 2011, with the same basic contents as the 25th-anniversary DVD. In a

March 2011 interview with *Ain't it Cool News*, Landis also mentioned he had approved the Blu-ray's remastered transfer.

Soundtrack [edit]

The Blues Brothers: Music from the Soundtrack was released on June 20, 1980 as the second album by the Blues Brothers Band, which also toured that year to promote the film. "Gimme Some Lovin'" was a Top 20 Billboard hit, peaking at number 18.[40] The album was a followup to their debut, the live album, *Briefcase Full of Blues*. Later that year they released a second live album, *Made in America*, which featured the Top 40 track, "Who's Making Love".[40]

The songs on the soundtrack album are a noticeably different audio mix than in the film, with a prominent baritone saxophone in the horn line (also heard in the film during "Shake a Tail Feather", though no baritone sax is present), and female backing vocals on "Everybody Needs Somebody to Love", though the band had no backup singers in the film. A number of regular Blues Brothers' members, including saxophonist Tom Scott and drummer Steve Jordan, perform on the soundtrack album, but are not in the film.

According to Landis in the 1998 documentary *The Stories Behind the Making of 'The Blues Brothers'*, filmed musical performances by Franklin and Brown took more effort, as neither artist was accustomed to lip-synching their performances on film. Franklin required several takes, and Brown simply rerecorded his performance live. Cab Calloway initially wanted to do a disco variation on his signature tune, "Minnie the Moocher", having done the song in several styles in the past, but Landis insisted that the song be done faithful to the original big-band version.

The Blues Brothers: Music from the Soundtrack

Soundtrack album by The Blues Brothers

Released	June 20, 1980
Genre	Blues, blues-rock, blue-eyed soul
Length	40:27
Label	Atlantic
Producer	Bob Tischler

The Blues Brothers chronology

Briefcase Full of Blues (1978)	***The Blues Brothers: Music from the Soundtrack*** (1980)	*Made in America* (1980)

Professional ratings

Review scores

Source	Rating
Allmusic	★★★★★ [39]

1. "She Caught the Katy" (Taj Mahal, Yank Rachell) – The Blues Brothers with lead vocals by Jake Blues - 4:10
2. "Peter Gunn Theme" (Henry Mancini) – The Blues Brothers Band - 3:46
3. "Gimme Some Lovin'" (Steve Winwood, Muff Winwood, Spencer Davis) – The Blues Brothers with Jake Blues, lead vocals - 3:06
4. "Shake a Tail Feather" (Otha Hayes, Andre Williams, Verlie Rice) – Ray Charles with the Blues Brothers (Jake and Elwood, backing vocals) - 2:48
5. "Everybody Needs Somebody to Love" (Jerry Wexler, Bert Berns, Solomon Burke) – The Blues Brothers (Jake Blues, lead vocals; Elwood Blues, harmonica and vocals) - 3:21
6. "The Old Landmark" (Adeline M. Brunner) – James Brown and the Rev. James Cleveland Choir (additional choir vocals by Chaka Khan credited in the film) - 2:56
7. "Think" (Teddy White, Aretha Franklin) – Aretha Franklin and the Blues Brothers with backing vocals by Brenda Corbett, Margaret Branch and Carolyn Franklin and Jake and Elwood - 3:13
8. "Theme from Rawhide" (Dimitri Tiomkin, Ned Washington) – Elwood and Jake and the Blues Brothers Band - 2:37
9. "Minnie the Moocher" (Cab Calloway, Irving Mills) – Cab Calloway with the Blues Brothers Band - 3:23
10. "Sweet Home Chicago" (Robert Johnson) – Dedicated to the musician Magic Sam - 7:48
11. "Jailhouse Rock" (Jerry Leiber, Mike Stoller) – Jake Blues and the Blues Brothers (Over the closing credits in the film, verses are sung by James Brown, Cab Calloway, Ray Charles, Aretha Franklin and "crew") - 3:19

Other songs in the film

The film's score includes "God Music" (instrumental with choir vocalese) composed by Elmer Bernstein, who previously had worked with John Landis on *National Lampoon's Animal House*. Other songs in the film include:

- "Somebody Loan Me A Dime" - composed and performed by Fenton Robinson (music playing on the radio while Jake is being escorted from his prison cell.)
- "Shake Your Moneymaker" – composed and performed by Elmore James
- "Soothe Me"/"Hold On! I'm Comin'" – composed by Sam Cooke/Isaac Hayes and David Porter; performed by Sam & Dave
- "I Can't Turn You Loose" – composed by Otis Redding; instrumental performed by the Blues Brothers band (their theme song)
- "Let the Good Times Roll" – composed and performed by Louis Jordan
- "*Anema e Core*" – performed by Ezio Pinza

- "*Quando, Quando, Quando*" – performed by Murph and the MagicTones
- "Just the Way You Are" – composed by Billy Joel; performed by an uncredited group
- "*Die Romantiker*" - composed by Joseph Lanner (1801–1843), performed by an uncredited group (background music in the Chez Paul restaurant scene)
- "Boom Boom" – composed by John Lee Hooker; performed by John Lee Hooker (as "Street Slim"), vocals and guitar; Big Walter Horton (as "Tampa Pete"), harmonica; Pinetop Perkins (as "Luther Jackson") electric piano; Willie "Big Eyes" Smith, drums; Luther Johnson (Guitar Junior), guitar; Calvin "Fuzz" Jones, bass
- "Mama Lawdy"/"Boogie Chillen'" – composed and performed by John Lee Hooker
- "Your Cheatin' Heart" – composed by Hank Williams; performed by Kitty Wells (heard when Jake and Elwood first enter Bob's Country Bunker)
- "Stand by Your Man" – composed by Tammy Wynette and Billy Sherrill; performed by the Blues Brothers
- "I'm Walkin'" – performed by Fats Domino
- "Ride of the Valkyries" – composed by Richard Wagner; performed by the Pittsburgh Symphony Orchestra
- "The Girl from Ipanema" – composed by Antonio Carlos Jobim; performed by an uncredited group (background music while the brothers are in the elevator to the assessor's office)

Sequel [edit]

Main article: Blues Brothers 2000

The 1998 sequel, *Blues Brothers 2000*, had similar traits to the original, including large car-chase scenes and musical numbers. Landis returned to direct the film and Dan Aykroyd reprised his role, joining John Goodman, Joe Morton, and 10-year-old J. Evan Bonifant as the new Blues Brothers. Aretha Franklin and James Brown were among the celebrities returning from the first film. There were also musical performances by Sam Moore, Wilson Pickett, Paul Shaffer, B.B. King, and Eric Clapton, among others. Dozens of artists were packed into an all-star band called The Louisiana Gator Boys. Even with many returning cast members, the film was considered a box-office failure, only generating a little over $14 million in sales, and critics' reactions were very poor.[41]

See also [edit]

- *Blues Brothers: Private*
- *The Blues Brothers Video Game*

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External links [edit]

- Official website
- *The Blues Brothers* at the Internet Movie Database
- *The Blues Brothers* at the TCM Movie Database
- *The Blues Brothers* at AllMovie
- *The Blues Brothers* at the American Film Institute Catalog
- *The Blues Brothers* at Box Office Mojo
- *The Blues Brothers* at Rotten Tomatoes
- Chicago filming locations based on Google Maps

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v· t· e·	**The Blues Brothers**
Members	"Joliet" Jake E. Blues · Elwood J. Blues · Steve "The Colonel" Cropper · Donald "Duck" Dunn · Murphy Dunne · Willie "Too Big" Hall · Steve "Getdwa" Jordan · Tom "Bones" Malone · "Blue" Lou Marini · Matt "Guitar" Murphy · Alan "Mr. Fabulous" Rubin · Paul "The Shiv" Shaffer · Tom "Triple Scale" Scott ·
Albums	*Briefcase Full of Blues* (1978) · *The Blues Brothers: Music from the Soundtrack* (1980) · *Made in America* (1980) · *Best of the Blues Brothers* (1981) · *Dancin' Wid Da Blues Brothers* (1983) · *The Blues Brothers Band Live in Montreux* (1990) · *Red, White & Blues* (1992) · *The Very Best of The Blues Brothers* (1995) · *Blues Brothers & Friends: Live from House of Blues* (1997) · *Blues Brothers 2000: Original Motion Picture Soundtrack* (1998) ·
Films	***The Blues Brothers*** · *Blues Brothers 2000* ·
Video games	*The Blues Brothers* · *The Blues Brothers 2000* ·
Related topics	The Blues Brothers (novel) · Blues Brothers: Private · Bluesmobile · The Blues Brothers Show ·

v· t· e·	**Films directed by John Landis**
	Schlock (1973) · *The Kentucky Fried Movie* (1977) · *National Lampoon's Animal House* (1978) · ***The Blues Brothers*** (1980) · *An American Werewolf in London* (1981) · *Coming Soon* (1982) · *Twilight Zone: The Movie* (1983) · *Trading Places* (1983) · *Into the Night* (1985) · *Spies Like Us* (1985) · *Three Amigos* (1986) · *Amazon Women on the Moon* (1987) · *Coming to America* (1988) · *Oscar* (1991) · *Innocent Blood* (1992) · *Beverly Hills Cop III* (1994) · *The Stupids* (1996) · *Blues Brothers 2000* (1998) · *Susan's Plan* (1998) · *Slasher* (2004) · *Mr. Warmth: The Don Rickles Project* (2007) · *Burke & Hare* (2010) ·

v· t· e·	***Saturday Night Live***
Seasons	1 · 2 · 3 · 4 · 5 · 6 · 7 · 8 · 9 · 10 · 11 · 12 · 13 · 14 · 15 · 16 · 17 · 18 · 19 · 20 · 21 · 22 · 23 · 24 · 25 · 26 · 27 · 28 · 29 · 30 · 31 · 32 · 33 · 34 · 35 · 36 · 37 · 38 · 39 · 40 ·
History	1975–80 · 1980–85 · 1985–90 · 1990–95 · 1995–2000 · 2000–05 · 2005–10 · 2010–present ·
Announcers	Don Pardo (1975–81, 1982–present) · Bill Hanrahan (1981) · Mel Brandt (1981–82) ·

Directors	Dave Wilson (1975–86, 1989–95) · Paul Miller (1986–89) · Beth McCarthy-Miller (1995–2006) · Don Roy King (2006–present) ·
Producers	Lorne Michaels (1975–80, 1985–present) · Jean Doumanian (1980–81) · Dick Ebersol (1981–85) · James Signorelli (1976–present) ·
Related lists	Commercials · Cast members · Writers · Guests · Awards · DVD releases ·
Recurring characters and sketches	Chronological · Alphabetical · By cast member · Musical sketches · TV show sketches · Weekend Update characters · TV Funhouse segments ·
Characters and sketches	The Barry Gibb Talk Show · Bill Brasky · Bill Swerski's Superfans · Blizzard Man · The Blues Brothers · The Boston Teens · Canteen Boy · Celebrity Jeopardy! · The Church Lady · Coffee Talk · The Coneheads · The Continental · Debbie Downer · Ed Grimley · Emily Litella · Father Guido Sarducci · The Folksmen · Gerald "T-Bones" Tibbons · Hanukkah Harry · Hans and Franz · Happy Fun Ball · The Kitchen Boys · The Land of Gorch · Land Shark · Larry the Lobster · The Last Voyage of the Starship Enterprise · MacGruber · Mango · Mary Katherine Gallagher · Matt Foley · More cowbell · Mr. Bill · The Nerds · Pat · Roseanne Roseannadanna · Samurai Futaba · Sarah Palin · The Spartan Cheerleaders · Sprockets · Stefon · Stuart Smalley · Theodoric of York, Medieval Barber · TV Funhouse (The Ambiguously Gay Duo · The X-Presidents) · Unfrozen Caveman Lawyer · Wayne's World · Weekend Update · What Up with That ·
Digital Shorts	Boombox · Dick in a Box · I Just Had Sex · I'm on a Boat · Jizz in My Pants · Lazy Sunday · Like a Boss · Jack Sparrow · The Creep · YOLO · 3-Way (The Golden Rule) ·
Films based on sketches	*Mr. Mike's Mondo Video* (1979) · ***The Blues Brothers*** (1980) · *Mr. Bill's Real Life Adventures* (1986) · *Bob Roberts* (1992) · *Mr. Saturday Night* (1992) · *Wayne's World* (1992) · *Wayne's World 2* (1993) · *Coneheads* (1993) · *It's Pat* (1994) · *Stuart Saves His Family* (1995) · *A Night at the Roxbury* (1998) · *Blues Brothers 2000* (1998) · *Superstar* (1999) · *The Ladies Man* (2000) · *A Mighty Wind* (2003) · *Harold* (2008) · *MacGruber* (2010) ·
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